



*A program of works by  
guest composer*

*STEPHEN JAFFE*

*and by*

*KARIM AL-ZAND*

*RICHARD LAVENDA*

*GEORGE ROCHBERG*

*Friday, November 20, 2009*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Pattern Preludes (for solo piano)**

Karim Al-Zand

Book 2 (2008-09; Premiere)

(b. 1970)

1. Moderately; wistful
2. Extremely Quickly; manic, mechanical (figure-ground)
3. Slowly; delicate, fragile (ripple effect)
4. Quickly; raucous, boisterous (mirror game)
5. Slowly; calm, placid (parallel play)
6. Very Quickly; massive, unrelenting

Book 3 (2008-09; Premiere)

1. Moderately; tranquil, serene
2. Very Quickly; fidgety, nervous
3. Moderately; flowing
4. Very Quickly; nimble, playful (solfeccio)
5. Slowly, with rubato; delicate, innocently (lullaby for Zayd)
6. Very Quickly; spirited, bouncing

Brian Connelly, piano

### **String Trio (2007)**

Richard Lavenda

(b. 1952)

SoJin Kim, violin  
Roberto Papi, viola  
Lachezar Kostov, cello

### **Caprice Variations for Solo Violin (1970)**

George Rochberg

(1918-2005)

1. Allegro energico
5. Poco agitato ma con molto rubato
7. Presto (after Beethoven's Op. 74, Scherzo)
18. Allegro fantastico
19. Vivace
44. Scherzo (after Mahler's Symphony No. 5, Scherzo)
35. Allegro molto; fantastico
45. Presto
50. Fantasy
51. Quasi presto; Robusto

Paganini's Theme. Caprice XXIV

Kathleen Winkler, violin

*Offering* (for flute, viola, and harp) (1996)

Stephen Jaffe  
(b. 1954)

Catherine Ramirez, flute  
James Dunham, viola  
Sadie Turner, harp

## PROGRAM NOTES

*Pattern Preludes* . . . . . Karim Al-Zand

*Pattern Prelude* is a title I have been using for an ongoing collection of short piano pieces. These brief works are characterized by a single, consistent surface texture that prevails from beginning to end. The second and third sets in the series will be premiered together this evening. In Book 2, the elements of musical patterning are present—interlocked syncopations in no. 1, superimposed meters in no. 6—but the focus is also on patterns in the physical and visual sense. No. 2 (figure-ground) has one hand playing only white keys, the other only black keys (they exchange roles mid-way through); the small gesture of no. 3 (ripple effect) is gradually multiplied, expanding outward from its center; in no. 4 (mirror game) the hands play symmetrically around the keyboard's central axis; no. 5 (parallel play) features closely packed eight-note chords locked in tandem motion. *Pattern Preludes Book 2* is written for and dedicated to Brian Connelly.

*Pattern Preludes Book 3* arose out of a commission from the Renée B. Fisher Competition for Young Pianists, a request for a piece tailored to their middle school division. The work is thus intended for an "intermediate pianist" and, though not overtly pedagogical, the set presents one musical element most conspicuously: rhythmic patterning. The six preludes explore both regular and irregular patterns through a range of odd time signatures and metric subdivisions. They alternate slow and fast tempos and are grouped in pairs, set in meters of five (nos. 1 and 2), seven (nos. 3 and 4) and nine (nos. 5 and 6) beats. In addition to the rhythmic elements, no. 4 (solfeggio) is my own gloss on a well-known intermediate level piano work by C.P.E. Bach; and no. 5 (lullaby) is written for my two-year old son Zayd.

— Note by the composer

Karim Al-Zand is Associate Professor of Composition  
and Theory at The Shepherd School of Music.



**String Trio . . . . . Richard Lavenda**

My *String Trio* was composed for the Concordia Trio, who premiered it in Columbia, Missouri, in February 2008. The piece is in one movement, and is about twelve minutes long. Although primarily high-energy and dramatic, there are contrasting sections of quiet, reflective music that offer a more lyrical dimension. One of the great pleasures for any composer when writing for strings is that there are so many ways to make sounds. I explore some of the many timbral and orchestrational possibilities inherent in this group of instruments, using double stops, harmonics, and pizzicato not only to vary the sound but also to create structure, as well. That helps to make those contrasting sections more vivid and unique. Also, each player takes on different roles as the piece progresses, ranging from equal member of the group to individual soloist.

— Note by the composer

Richard Lavenda is Professor of Composition and Theory and Director of Graduate Studies at The Shepherd School of Music.

**Caprice Variations for Solo Violin . . . . . George Rochberg**

The solo violin *Caprice Variations*, composed by American composer George Rochberg in 1970, are comprised of fifty-one variations based on Paganini's well known *Caprice No. 24*. The entire work lasts a daunting ninety minutes, and Rochberg suggests that selecting a broad representation of variations, culminating in the presentation of Paganini's 24th caprice theme, is an acceptable format.

Rochberg describes the work as "Tonal in all its manifestations including the chromatic, and atonal in its wide range of possibilities without necessarily relying on twelve-tone or serial methods."

As the variations progress, they become more contemporary in style. Along the way, Rochberg parodies the works of other composers such as Variation 44 – Scherzo (after Mahler's Symphony No. 5, Scherzo), and Variation 7 – Presto (after Beethoven's Op. 74, Scherzo), creating a very eclectic set of variations, many of which are quite brief.

— Note by Kathleen Winkler

Kathleen Winkler is Professor of Violin at The Shepherd School of Music.

**Offering . . . . . Stephen Jaffe**

What can be offered?

Praise. Stocks and bonds. A helping hand. All of these can constitute offering. Retrospectively, I realize I meant the title metaphorically; offering as both noun and active verb, as if trying, as in sculpture, to catch that elusive moment when a gesture captures the transition from a state of readiness to an action. When the athlete leaps, the musician draws a bow, or when a person is moved to action, the improbable jump or realization in which they surpass themselves is both an offering (noun) and an offering (verb).



The music, written in 1996, lasts roughly sixteen minutes and is in a single, continuous movement. The metallic instruments which the harpist is asked to play at the end of the piece have sometimes been augmented with other bells, for school performances. *Offering* was co-commissioned by the Mallarmé Chamber Players, with assistance from the North Carolina Arts Council, and by the Auréole Trio of New York.

– Note by the composer

Recent seasons have marked the introduction of several milestones for composer STEPHEN JAFFE: the world premiere of the **Concerto for Cello and Orchestra** by the National Symphony Orchestra with Leonard Slatkin conducting, and David Hardy, cello soloist; and the premiere recordings of major chamber and orchestral music, including the **Concerto for Violin and Orchestra** with the Odense Symphony of Denmark with soloist Gregory Fulkerson and conductor Donald Palma. Stephen Jaffe's music has been featured at major concerts and festivals including the Tanglewood, Nottingham, and Oregon Bach Festivals; it has been heard throughout the United States, Europe, and China by ensembles including the R.A.I. of Rome, Slovenian Philharmonic, and Berlin's Spectrum Concerts; by the National, San Francisco, and New Jersey Symphonies; and many others. He was named Composer of the Year by the Classical Recording Foundation in 2005 and was Master Artist in Residence in Florida's Atlantic Center for the Arts in 2007. Bridge Records has issued three discs of the composer's work.

In addition to two works written for the National Symphony, the cello concerto and **Cut-Time**, a smaller work, the composer's most recent works include two for music director Grant Llewellyn and the North Carolina Symphony: **Cithara mea (Evocations): Spanish Music Notebook**, based on 16th-17th century Spanish music, and **Poetry of the Piedmont**, commissioned in 2006 by the North Carolina Symphony for its 75th anniversary season. Through the addition of digital sampling, **Cithara mea** weaves together the ambient sounds in the cathedral of Toledo with the music of Luis Milan, Tomas Luis de Victoria, and Alonso Lobo; in **Poetry of the Piedmont** the songs of Carolina and Black-capped Chickadees are integrated into the orchestral texture. Among Jaffe's recent chamber music compositions are **Four Pieces Quasi Sonata**, for viola and piano, commissioned by the Fromm Music Foundation at Harvard; and **Sonata** (in four parts) for cello and piano, presented by the Kennedy Center Chamber Players in May 2008. In addition to the two concertos – for cello and orchestra (2004) and for violin and orchestra (2000) – first introduced by the American violinist Nicholas Kitchen, other recent premieres include **String Quartet No. 2**, **"Aeolian and Sylvan Figures"** written for the Miami Quartet, and **Homage to the Breath: Instrumental and Vocal Meditations for Mezzo-soprano and Ten Instruments**, with a text by Thich Nhat Hanh, introduced at the Hirschhorn Museum, Washington.

Jaffe has been the recipient of numerous awards for composition, including the Rome Prize, the Kennedy Center Friedheim Award, the American Academy of Arts and Letters Prize, Koussevitsky International Recording Award (KIRA), Brandeis Creative Arts Citation, and fellowships from

Tanglewood, the National Endowment for the Arts, and the Guggenheim Foundation. Jaffe studied composition at the Conservatoire de Musique in Geneva, and continued his studies at the University of Pennsylvania. A native of Washington, D.C., he is the Mary D.B.T. and James H. Semans Professor of Music at Duke University, where he has taught since 1981. Together with Scott Lindroth, Jaffe directs Duke's contemporary music concert series *Encounters: With the Music of Our Time*, and works with a inventive and gifted group of young composers.

### UPCOMING SYZYGY CONCERT

Friday, February 5

#### PROGRAM

Yehudi Wyner - **Cadenza** (for piano and clarinet)

Pierre Jalbert - **String Trio**

Anthony Brandt - **Focus** (for flute, clarinet, violin,  
cello, harp, piano, and percussion)

Esa-Pekka Salonen - **Meeting** (for clarinet and harpsichord)

Steven Mackey - **Gaggle and Flock** (for string octet)

Performers include Cho-Liang Lin, violin; James Dunham, viola;  
Norman Fischer, cello; Leone Buyse, flute; Michael Webster, clarinet;  
Keith Weber, piano; and students of The Shepherd School of Music.

8:00 p.m., Duncan Recital Hall

Free admission



RICE